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JOHN GILL, Secretary.

Royal Academy of Music, Tenterden-street, Hanover-square.

ROYAL ACADEMY OF MUSIC.—Local Examinations, 1887.— LOCAL EXAMINATIONS OF MUSICAL STUDENTS, not educated in the Academy, will take place at the undermentioned centres as follows:

Mr. F. W. DAVENPORT.—Maidstone, Feb. 15; Tunbridge, Feb. 16; Hastings, Feb. 17, 18; Eastbourne, Feb. 18, 22, 23; Northampton, Feb. 24; Bristol, March 1, 2, 3, 8, 9, 10, 15, 16, 17; Reading, March, 18; Ipswich, March 22, 23, 24; Lowestoft, March 29; Norwich, March 29, 30; Cambridge, March 30, 31; Plymouth, April 4, 5, 6, 7, 13, 14, 15, 16; Penzance, April 9, 11; Truro, April 12; Torquay, April 18; Exeter, April 19, 20; Tiverton, April 20, 21; Taunton, April 21; Bath, April 22, 23; Beverley, April 26; Hull, April 27, 28, May 3, 4, 5; Nottingham, May 10, 11, 12; Derby, May, 17, 18, 19, 31; Ashborne, May 26; Leicester, May 24, 25.

Mr. H. R. EYERS.—Southampton, Feb. 19, 21, 22; Weston-super-Mare, March 3, 4; Gloucester, March 5, 7; Hereford, March 8, 9; Worcester, March 9, 10; Oxford, March 11, 12; Bournemouth, March 19; Sandown (Isle of Wight), March 21; Folkestone, March 25, 26; Edinburgh, April 4, 5, 6, 7; Dundee, April 8, 9; North of Scotland (except Elgin), April 11, 12, 13; Elgin, April 14; Glasgow, April 15, 16, 18, 19, 20, 21, 22, 23; Belfast, April 25, 26, 27; Barrow-in-Furness, April 28; Bedford, May 12, 13, 14.

Mr. WALTER MACFARREN.—London, Feb. 14, 21, 24, 28; March 3, 7, 10, 14, 17, 21, 24; April 4, 5, 6, 7, 9, 11, 12, 13, 14; Cheltenham, March 30, 31; April 1, 2; Liverpool, May 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21.

Mr. ARTHUR O'LEARY.—York, March 5, 7; Sheffield, March 26, 28, 29; April 21, 22; Leeds, March 30, 31, April 1, 2; Bradford, April 4, 5, 6; Ashton-under-Lyne, April 6, 7; Middlesbrough, April 9; Leamington, April 11, 12; Darlington, April 13; Newcastle, April 14, 15, 16; North Staffordshire, April 19, 20; Scarborough, April 23; Southport, April 26, 27.

Mr. JOHN THOMAS.—Newport (Salop), March 14; Shrewsbury, March 15, 16; Chester, March 17, 18; Bangor, March 19; Newport (Mon.), March 28, 29; Cardiff, March 30, 31; Swansea, April 1, 2.

Mr. FREDERICK WESTLAKE.—Canterbury, Feb. 18; Ramsgate, Feb. 19; Manchester, Feb. 25, 26, March 4, 5, 11, 12, 18, 19, 25, 26, April 1, 2, 4, 5; Birmingham, April 9, 11, 12, 13, 14; Wolverhampton, April 6, 7; Brighton, May 6, 7.

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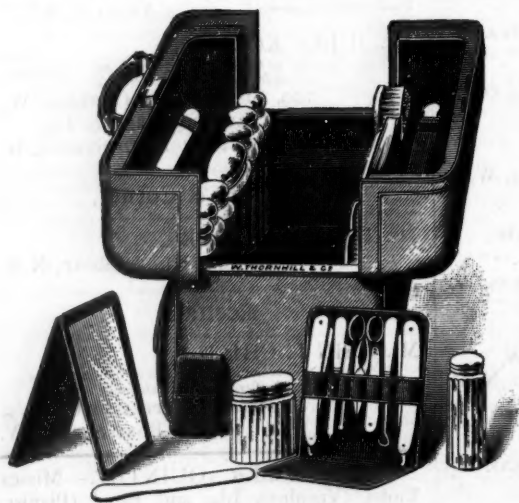
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AMERICAN MUSIC.

By H. E. KREHBIEL.

(Continued from page 108.)

III.

I have taken the reader a longer promenade than I liked in the preceding division of this article, but the occasion seemed to call for it. There are none so blind as those who will not see, and it seemed to me worth while to show that the phenomenal success which has been attained by the German enterprise, under the discreet and far-sighted policy of Director Stanton, is not due to a mere freak of fashion but to a genuine revolution in popular taste. The same thing will happen in London unless Mr. Rosa makes the transitory, intermediate stage of representations in German unnecessary by infusing the spirit of the German lyric drama into his repertory and its interpretation. I look to Mr. Rosa's clear-eyed and energetic policy to do for Great Britain not only what German artists have done for us, but more; for while it will be a difficult step from performances in German by trained and famous artists to performances in the vernacular with artists of less experience but having a knowledge of our language, Mr. Rosa will only have to hold a few years longer to his present plan of exacting work of a high standard of excellence from the translators of old operas, and providing original creation in English to lay broad and deep the foundations of a national English opera. As to our American opera company, which it had been hoped would speedily develop into a national institution, it had so little real art-blood in it when it was born, has been so unwisely managed from the beginning, has been so vast in pretensions and so diminutive in accomplishment, and finally has through extravagant expenditure on externals, like the ballet, costumes, and scenery, gotten itself into such financial straits, that it does not present itself to my mind as at all a factor in the solution of the operatic problem in America.

In choral music the status here does not bear favourable comparison with that in Great Britain, a fact which has a rational explanation, concerning which I need not do more than make one suggestion. The same difference exists in our own country between Boston and New York in respect of the cultivation of choral music as exists between America as a whole and Great Britain. This difference is one that is bound to exist between a community given over entirely to commerce like New York, and one based on manufactures like Boston, and the cities of Great Britain which we hear mentioned most often in connection with choir festivals. In the former case, we have restless activity and a continually shifting population; in the latter methodical habits and greater stability of domicile. A community like the first is likely to leave the practice of music largely in the hands of its professors, and to follow where the best of these may lead; the second is more likely to make it a matter of individual concern. The first is apt to patronize the music it can afford to pay for; the second to cultivate choral music, which is the proper field for amateur endeavour.

The operation of this law, in connection with others of a social character, is abundantly illustrated in the history of choral music in America. Boston's Handel and Haydn Society has been in existence ever since 1815, and though it is the oldest of existing American choirs, it had many predecessors. In New York, until the organization by Dr. Damrosch of the Oratorio Society in 1873, no organization of the kind managed to remain in existence for any considerable length of time.

Our vocal societies grew out of church choirs, and do not seem to date back farther than 1823. In New England they were the products of the singing schools and conventions

which well-meaning but crude teachers called into being after the struggle with Puritanism in favour of church music had been won. Traces of these conventions are still to be found in New England and various other parts of the country, but the choral culture of the larger cities has reached a dignified plane, and such exemplifications of it as are to be observed in the concerts of the Boston Handel and Haydn Society, the New York Oratorio Society, and the large choirs of Philadelphia, Baltimore, Buffalo, Cincinnati, Cleveland, Chicago, and St. Louis are in all respects admirable. The biennial festivals which have been held in Cincinnati since 1873 mark the highest American achievement in this province, and the loftiness of their endeavour may be read in the following list of choral works which have been performed by a choir averaging 700 voices, and an orchestra of New York musicians generally 120 strong:—Bach, "Magnificat in D;" cantata, *A Stronghold Sure*, *St. Matthew Passion*, *Mass in B minor*; Beethoven, "Choral Symphony," "Missa Solemnis;" Berlioz, *Romeo and Juliet*, scenes from *The Fall of Troy*, *Damnation of Faust*; Brahms, "Triumphal Hymn," "German Requiem;" Dudley Buck, scenes from the *Golden Legend*; Gluck, scenes from *Orpheus and Alceste*; Gounod, *The Redemption*; Handel, "Dettingen Te Deum," *The Messiah*, "Utrecht Jubilate," *Zadok the Priest*, *Israel in Egypt*; Haydn, *The Creation*; Liszt, *Prometheus*, *Graner Messe*; Mendelssohn, *First Walpurgis Night*, *Elijah*; Mozart, *Requiem*; Rubinstein, *The Tower of Babel*; Schumann, scenes from *Faust*; Wagner, choruses from *Lohengrin*, *Tannhäuser*, *Flying Dutchman*, and *Die Meistersinger*.

IV.

Though the United States may not bear comparison, community with community, with Great Britain in respect of choral culture, I see nothing discouraging in the status to which we have attained. Our church music, unfortunately, is not what it ought to be either in New York or Boston, and a quickening of the ecclesiastical conscience in this regard is much to be wished for. But of this phase I need not stop to speak. Our choral performances are, in one view of the matter, exceedingly encouraging. They are native products, and, unlike our instrumental culture, owe but little to foreign influences.

In accounting for difficulties which beset choral music in New York, I also gave the explanation of New York's superiority, and its exceeding high position in orchestral music. When Herr Seidl came here he pronounced our Philharmonic Society, of which Mr. Theodore Thomas is the conductor, to be the finest band in the world. Since New York hires its music it hires the best that is to be obtained. The earnings of orchestral players are large, the employment steady, and a fine body of instrumentalists has been brought together from which the best talent is selected whenever the better class of musical work is attempted. Of course these musicians are almost exclusively Germans. Those who are aware of the condition of affairs in London will not marvel at this. The music schools of London, moreover, do succeed in getting some pupils who study orchestral instruments with a view to playing them for a living; of that I had evidence at the performance of *The Water Carrier* by pupils of the Royal College of Music, in the Savoy Theatre, last June. In the United States this branch of the musical profession is practically followed only by Germans, or the children of Germans. That it might be otherwise is a consummation devoutly to be wished, of course, if for no other reason than that it is from this class, usually, that the great composers spring. The circumstance that the same state of things is also seen in Great Britain, though, perhaps, not in the same degree, saves me a discussion of the questions which it raises.*

* ?? Ed. Mus. W.

We have no more reason to complain than England because of the invasion of German musicians. It is to their influence that we owe the advanced culture which the majority of the patrons of our symphony concerts show. Still, complaints do arise occasionally even now, and from the few old native-born musicians in New York and some of the old patrons every now and then one can hear of the glories of long ago, before the Teuton was strong enough to sway all our instrumental fortunes. Such are harmless sighs. One need only look back through the annals of the Philharmonic Society of New York, which stands for the loftiest achievements in the United States in this department, to see how tremendous have been the strides since the days a generation ago when the native American musicians, following the contemporaneous political current, were protesting against the predominance of the compositions of foreign masters in the programmes of the society. It was the day of Know-nothingism in American politics. But if further proof were necessary it might be found in a comparison of music at Boston then and now. The Harvard Musical Association was all powerful then, and it represented, to a considerable extent, the culture attained in New England. For years it has been moribund, and Boston has of late become a rival of New York solely through the merits of the Symphony Orchestra, organized a few years ago, through the wise liberality of Mr. Higginson, and directed by two experienced German musicians, Mr. Henschel and Mr. Gericke. The heaven which the Germans have given us as well as England is the heaven which all intelligent advocates of a national school of music hope to see leavening the whole lump of our musical culture. They want no narrow nationalism which encourages a mediocre composer to the exclusion of foreign masters simply because he chanced to have been born in the United States.

(To be continued.)

THE HISTORY OF A MUSICAL PHRASE ATTEMPTED.

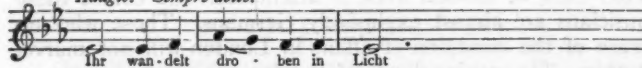
A Sketch by Sir GEORGE GROVE.

(Continued from page 109.)

Brahms (1833—) opens his *Schicksalslied* with this theme, and while nothing could be more appropriate, nothing could show better how completely this astonishing phrase can suit itself to every situation, and express the most opposite moods and feelings than a comparison between such passages as Handel's "And triumph over death" (No. 66), or Mendelssohn's "For their hands shall support and guide thee" (No. 202), and Brahms's still, solemn, almost unearthly beginning. The entire tetrachord is employed, given out first by the alto voices of the chorus only, with accompaniment of the lighter wind :—

No. 231.

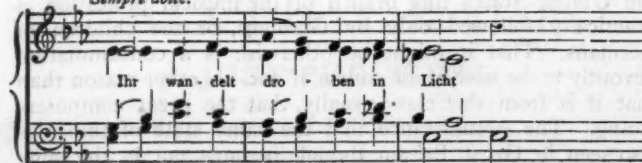
Adagio. Sempre dolce.



After the second strain of the melody, it is given again in chorus, with strings and *pizzicato* basses :—

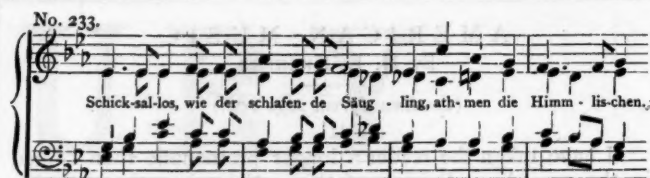
No. 232.

Sempre dolce.



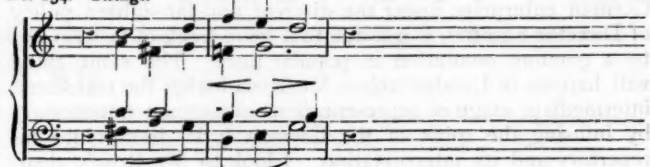
and again, for the second stanza of the poem :—

No. 233.



A slight reference to the phrase occurs in the peroration of the work, after the agitated second part :—

No. 234. Strings.



Brahms has also used the phrase as an introduction to the 10th number in his Variations on a theme of Schumann's (Op. 23), as follows :—

No. 235. *Molto moderato. Alla marcia.*



the connection being that it serves as a counterpoint to the original theme.

He has again used it beautifully in his C minor Symphony (No. 1. Op. 68) where it forms a very characteristic feature in the *Andante*. The movement opens with the phrase in the violins :—

No. Sketch.

Andante sostenuto.



Later on, in the second strain, it enters in the bass :—

No. 237. (Sketch) Oboe.



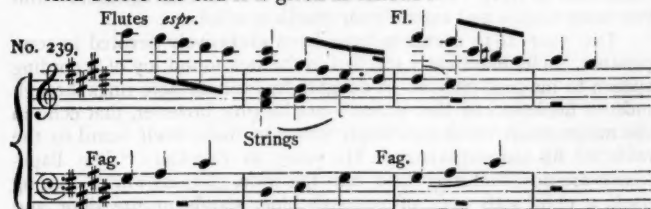
A variation is accompanied by a beautiful melody in the oboe :—

No. 238. Oboe. *legato*.



Strings. *dolce*.

And before the end it is given as follows :—



No doubt it would be found much oftener in the works of this great master, if due search were made.

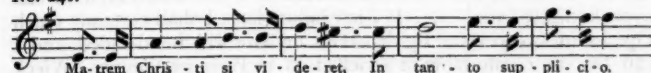
Dvorshak (1841—) has employed it in his *Stabat Mater* with the best effect: first in the Quartet "Quis est homo" (No. 2), where the alto has the following passage—

No. 240. ALTO.



—repeated by the other voices as they come in, and rising into great prominence in the course of the piece, as in this passage :—

No. 241.



In No. 6 the phrase returns again as a part of the leading *motif*, given out by the soprano—

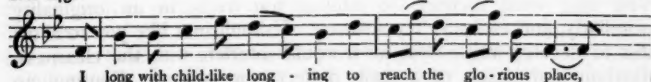
No. 242.



—and repeated by the Chorus and the Tenor solo, and also in the orchestra.

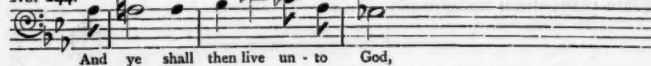
In *Ludmila* also he has shown much predilection for it, as in Ludmila's air (No. 8) :—

No. 243.



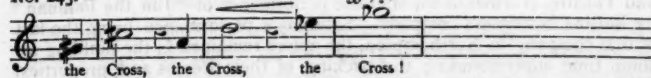
in Ivan's Recitative (No. 12) :—

No. 244.



in the Duet (No. 19) :—

No. 245.



and in *Ludmila's* Solo (No. 32), where it appears in the Bass in various manners :—

No. 246.



No. 247.



No. 248.



We thus end our attempt to investigate the German school and those connected with it, in relation to our ancient phrase. In the next number we hope to begin the examination of the English school.

(To be continued.)

GLEANINGS FROM ROBERT SCHUMANN'S YOUTH AND EARLY MANHOOD.

BY MRS. OSCAR BERINGER.

(Continued from page 110.)

The close of the year 1831 was memorable for the rising on the musical horizon of a star of no lesser magnitude than Frédéric Chopin. Amongst the few who from the first recognized and warmly welcomed his original and poetic genius, he possessed no more enthusiastic and devoted admirer than Robert Schumann. His first essay in musical criticism consisted of an extravagant and somewhat rhapsodical laudation of Chopin's Op. 2,* and appeared in the columns of the *Allgemeinen Musikalischen Zeitschrift*. The editor, G. Z. Fink, published in the same number (49 of the 33rd year) a critique of the same work by a writer of the "good old times" whose views were naturally diametrically opposed to those expressed by Schumann, who entered the ranks of journalism as an ardent champion of the new school, bearing the device "Romanticism Rampant" on his shield.

He writes to his mother at the close of the year 1831, "I am about to become the father of a healthy, blooming child, which I should like to have christened in Leipzig. It appears at Probst's.† Heaven grant that you may understand its first youthful lisps and token of life. If you only knew what the joys of authorship are! I now unite myself to the great world as proudly as the Doge of Venice to the Adriatic. With all its vastness, the world is always the home of the artist. . . . I can assure you that I have never lived so pleasantly or so soberly as during the last three months. . . ." In a letter, dated a few weeks later, to his "dear, loving souls," he says: "So now accept my child lovingly. If there are any amongst you to whom it seems dumb, because you do not understand its language, these will possess the advantage of being able to picture it much more beautiful than the reality. Do not be offended that I have not dedicated this first work to any of you. In the first place this dedication seemed to me almost too much a matter of course. In the next, it is not good enough, and there are many better things awaiting‡ you in my desk, i.e., Papillons Musical for the sisters-in-law, a concerto for the mother, and a big study in double notes for the brother. . . ."

The first reference to be found in Schumann's correspondence, to the little girl who was later destined to become his wife, occurs in a letter to her father, dated Jan. 1832. Wieck was accompanying his daughter on an extended concert tour through Germany and France: "First accept my best wishes for Clara's success. It is undoubtedly true, that however quickly the world may forget, it but seldom fails

* The *Don Juan* Fantasia.

† Op. 1, Variations on the name of Abegg.

‡ Op. 2.

to recognize extraordinary gifts. I should almost like to compare it to a herd of cattle which looks up when it lightens, and then quietly browses on. Such flashes were Schubert, Paganini, Chopin, and now Clara. You can hardly believe how I long for your and her return. Some people have the faculty of lifting me out of and above myself. I shall never be able to really amalgamate with Dorn. He wants to bring me to the point of considering music in the light of a fugue. Heavens, how different people are! And yet, for all that, the theoretical studies have done me no end of good. Where I used to yield to the inspiration of the moment, I now act as spectator to my own inspiration, and cry 'halt!' in the middle of it, to look round where I am. . . . Chopin's Opus 1 is in my hands; I am absolutely persuaded it is the 10th. A lady would say it is very piquant, very pretty, almost Moscheles-ish. And yet I believe you will let Clara study it; it overflows with talent, and but few difficulties. But, in my humble opinion at least, two years and twenty ops. intervene between ops. 1 and 2. . . ."

It is impossible to resist quoting a most fascinating letter to Clara herself, then a little girl of nine or ten, in which Schumann's affection for his little playfellow appears liberally blended—and charmingly expressed—with his veneration for her musical genius. "Dear Clara, I could not for the life of me repress a smile when I read in the *Didascalia*, Variations by Herz, etc., played by 'Miss' Clara Wieck!!" Ah, forgive me—'Highly esteemed Miss!' And yet there is one title more beautiful than any others—none at all. Who would ever think of saying 'Mr.' Paganini, or 'Mr.' Goethe.' I know you possess a very wise little head, and understand your moonshiny old conundrum manufacturer. So—dear Clara! I often think of you, not as the brother of his sister, not even as my friend, but somehow as does the pilgrim of the far-off picture on the altar. Since you have been away I have been in Arabia, collecting all the fairy stories that you might like. Six new ghost* stories, eight jolly riddles, 101 charades, and then the horribly delightful robber stories—those of the White Spirit—Ha, how I shiver! Alwin† has become a very nice boy. His new blue coat and leather cap, just like mine, become him wonderfully well. There is nothing wonderful to be told of Gustav‡ except that he has grown so much that you will be astonished. Clemens‡ is still the funniest, best-hearted, and most obstinate of boys, he speaks like music, and has a very sonorous voice. Alwin will run away with his violin some day. The only news that I can give you of Cousin Pfund is that, myself excepted, there is nobody who longs more to be in Frankfurt.‡ Have you been composing much, and what? I hear music sometimes in my dreams, so you are still composing. I have reached three-part fugue with Dorn. I have, besides, a sonata in B minor, and a book of Papillons ready. The latter appears in about a fortnight—I mean in print. The weather is glorious to-day. How do the apples taste in Frankfurt? And how is that top F in the jumping variations of Chopin's? My paper has come to an end. Everything comes to an end—except the friendship with which I remain 'Miss Clara Wieck's' warmest admirer,

"ROBERT SCHUMANN."

The evidences of a constant and severe struggle in Schumann's nature against the dry bones of music are curiously and almost unconsciously apparent in a letter to his master, Heinrich Dorn, who, to judge by its tone, evidently cherished a grievance against him for neglect of the same. "What could have been your reason," he writes, "for so suddenly severing our connection? I certainly must have well nigh exhausted your patience by my everlasting excuses and appeals for indulgence. But that my guide should desert me when the end begins to loom in sight—just at the moment when I fully recognized the true worth of your thorough and sure system of teaching. . . . Do not imagine that I have stood still, or have been lazy, since we parted. But my nature seems actually to resent any stimulant from without—as if I must discover the thing myself, to be able then to work it and assign it its proper uses. I have gone carefully on from where we stopped, but candidly acknowledge that I have not relinquished the hope of studying canon with you. I

now thoroughly recognize the absolute necessity of theory, without which false and injurious methods must creep in from exaggeration or mistaken application. I have missed your assistance very much,* for the basses were often very doubtful. I have, however, extricated myself from the difficulty by extreme simplicity. I have, besides, six *Intermezzi* and a Prelude, ending in a fugue with three subjects (imagine that!) in the old style, ready to submit to you. . . . Were I to ask myself why this letter has been written, I fear I should be compelled to reply, 'For my own sake.' Is not this egotism? But you must forgive and excuse your obedient scholar. . . ."

The year 1832 seems to have been exclusively devoted to composition. Schumann fairly revelled in the new-found joy of according speech to his pent-up soul. A delightfully exultant note rings through most of his letters of this period—not lacking, however, that echo in the minor strain which unfailingly strove to make itself heard in the midst of his purest pleasure. He writes to Zwickau: "The Papillons† are now fluttering forth into the wide, glorious world. Spring itself, a child with eyes of heavenly blue, stands at the door and beckons to me. And now—at last—I begin to understand myself, my existence. *The silence is broken.* How often I think of you—how often you appear to me in dreams, but always threateningly, and in a terrible form. I am cheerful—nearly always—now that spring has dawned. But February and March are fatal months to me. I have all my life felt depressed and full of dread until they had passed. As I am quite truthful and honest with you, my good mother, I will acknowledge that my usual orderly habits of life were much disturbed during these months. You asked Nascher whether I drank much. I believe he defended me—I would not have done so myself, for it was true in the main. Owing, however, to the fact that Bavarian beer becomes more of a prosaic habit than a poetic passion, it was difficult to cast off, for it is inexpressibly easier to discard a poetic passion than an old habit. If you were to ask me now whether I have cured myself I can avow honestly 'yes.' . . . If I am industrious, I shall certainly reach Op. 20 in two years. By that time my fate will be decided, and I can live as comfortably in Zwickau as in Paris or Vienna. Wieck wants me, willy-nilly, to go to Paris. But somehow I feel neither inclination nor power. You write, 'Find a man really capable of estimating you.' Confide in him, and beg him to counsel and lead you.' My dear mother, I have always been doing this, and have invariably found that it was at the cost of my own self-dependence. I follow my moral instincts, and am quite ready to listen to the advice of experienced men, but not to follow it blindly and against my better judgment. I have just received a very encouraging letter from Hummel with regard to my compositions. 'I have looked through your last two works,' he writes, 'and have been much pleased by these speaking proofs of your inspired talent. I can only cavil at a somewhat crude and too rapid change of harmonies, etc. You also seem inclined to indulge too freely in an originality peculiarly, and exclusively your own. I should not like you to allow this to develop into a *style*, for it would interfere with the clearness, freedom, and beauty of a really perfect composition. Continue to work on quietly and industriously, and I do not doubt that you will fully achieve success.' Wieck is quite in love with the Papillons, and Clara plays them delightfully. . . ."

DESTRUCTION OF A THEATRE.

A disastrous fire broke out on Saturday night at the New Opera House and Theatre, Northampton, after the performance of "Jim the Penman" by Balsir Chatterton's company. Saturday's performance being the last of that company in Northampton, the actors remained in the building for some time superintending the packing of their dresses and properties. All were out of the theatre, however, before midnight, and the properties fortunately were removed to the railway station. A few minutes before twelve, after the place had been locked up, apparently safe, the smell of smoke attracted attention, and it was found that a fire had broken out on the stage. An alarm was at once raised, and the police and the local fire brigades were soon on the scene. A copious supply of water was poured into the building, and, after a gallant stand, the firemen were rewarded in their efforts by saving the greater part of the auditorium. The whole of the rest of the building, except, strangely enough, the small property room, was entirely destroyed, including a fine drop scene which was

* An especial weakness of Schumann's, who dearly loved to play "bogey" with the Wieck children, and to make their flesh creep with eerie stories.

† Clara's brothers.

‡ Where Clara was then giving concerts.

* Schumann was then at work on the "Paganini Caprices."

† The reception accorded to his Ops. 1 and 2 was most encouraging.

painted at a cost of £300. The orchestra and a portion of the pit and the greater part of the roof were burnt, and the rest of the theatre suffered considerably from breakage, water, and smoke. Mr. John Franklin, the proprietor, was early upon the scene, and was injured by falling glass. The theatre, which was justly considered one of the prettiest in the provinces, was opened less than three months ago. The loss, which amounts to several thousands, is covered by insurance. *Les Cloches de Corneville* and *La Mascotte* were to be performed this week by Mr. Shiel Barry's company.

AN APPEAL.

An appeal is made for kindly aid on behalf of Mr. H. V. Lewis, a pianist and organist well known in Liverpool and London. Owing to long-continued illness and suffering, he has not only lost all his professional engagements, but has also exhausted all his slender means. The case is urgent. Reference is permitted to Mr. W. H. Cummings. Donations may be sent to Mr. Mallett, at the office of this paper, 68-70, Wardour Street.

DONATIONS ALREADY RECEIVED.

"Sympathy" £ s. d.
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Reviews.

PIANOFORTE.

Considering the strange reluctance shown by our more prominent English composers to devote their talents to an instrument the cultivation of which has without doubt contributed more than any other cause to the elevation of musical taste in this country, it is not surprising that publishers, in their search for original pieces melodious in design, of convenient length, and moderate difficulty, should have recourse to foreign sources. That we have many composers in this country capable, if they chose, of doing good work in this line, cannot be doubted. The complaint is that they do not so choose; and that—with certain exceptions to which we have pleasure from time to time in drawing attention—our home supply of new pianoforte music is restricted to ordinary school pieces, flashy arrangements, and a stock of sham "antiques" extensive enough to equip a musical Wardour Street. Some of the latter, it is true, possess merit, and have obtained deserved popularity, and on the whole an improvement is observable upon the state of things some time ago, when it used to be said of a well-known and fertile provider of popular *morceaux*, that he made a point of trying every composition with his gloves on, to make sure that it contained no executive difficulties likely to prejudice the sale. The "Grosvenor Series of Classical Pianoforte Music" (J. & J. Hopkinson), some specimens of which have been sent to us, has no doubt been commenced with the object of filling in some measure the void to which we have referred; and its usefulness is enhanced by the plan of classifying the numbers according to their degrees of difficulty. Pieces are here given by such writers as Kullak, Reinecke, Merkel, Stiehl, and many others; and in the selection of even the easiest examples the cultivation of taste, as well as progressive advancement in the mechanical part of the pianist's art, has evidently been kept carefully in view. The series merits the attention of teachers at their wit's ends for short pianoforte solos that are, if not new, at any rate unhackneyed.

In "Thirty-five Original Studies for the Piano on the Model of Czerny's 101," by James C. Beazley (Felix Peck), the exercises in finger and wrist movement, rhythm, phrasing, &c., are so short that they cannot be treated as all-sufficient for the several objects aimed at. But although ground has been gone over quickly which aspirants to skill on the pianoforte must perforce traverse slowly, the little work will be found useful by teachers and students as an introduction to larger works of a similar kind, provided care is taken not to skip too hastily from one phrase to another.

The second book of Lowe's "Reels, Strathspeys, and Jigs," arranged as duets for the pianoforte (Paterson & Sons) is an interesting and pleasing collection. Also received from same publishers "Overture to the Lady of the Lake," by Cavaliere A. Cunio, a *potpourri* of Scotch airs, which has been written both for two and four hands.

Occasional Notes.

One is glad to hear that the rumoured attempt to assassinate Madame Patti was not in reality directed against her, but against the millionaire who occupied the stage box. We say glad, because the attitude of the mind which induces a rabid Socialist to throw a bomb at a rich man, if perverted, is at least humanly conceivable, while that which would induce anyone to endanger the life of a great singer belongs absolutely to the region of fiendish things. Besides this, there are many millionaires in the world, but there is only one Patti.

But against whomsoever the attempt may have been directed, the pluck and presence of mind of the little great prima donna is equally worthy of admiration. To face an audience from amidst which a shell has just been thrown, and at the risk of seeing it followed by another, with the sole object of protecting that audience from the effects of its own unreasoning panic, is an act of heroism which in ancient Greece would have been rewarded with a laurel wreath and in the middle ages by a saint's halo. To sing "Home, sweet home" in such circumstances without a tremor of voice or a false shade of intonation, in fact as Patti sings it, is more than ancient Greeks or mediæval saints (with the exception perhaps of Saint Cecilia) could have done.

The *canards* which were set flying by the advent of Verdi's *Otello* have not been altogether set at rest even now that that interesting work has become an embodied reality. As usual, most of these birds of passage hail from France. *La Liberté*, which pretends to know all about Verdi and his immediate plans, declares that the master has not yet said his last word in *Otello*. He intends, we are informed, to vary the tragic tenour of his ways by a little incursion into comic regions. The subject is to be taken from one of Goldoni's pieces, and this is to be developed into a roaring opera bouffe. If anything is proved by Verdi's career, it is that he has not a scintilla of humour in his composition, and his only attempt at comic opera, *Un Giorno di Regno*, written forty-seven years ago, was, and deserved to be, a dismal failure. That in his old age the master should attempt to tap a vein which failed to flow when he was a youth is more than we can believe, certainly more than his warmest admirers could wish. Another rumour which has gained currency in the Italian press is to the effect that Boito's and Verdi's next venture will be *King Lear*. This is intrinsically less improbable, but the statement that the libretto and part of the music are finished or even begun we can contradict on the best authority.

It is announced in one of the trade journals that Mr. Henry Littleton, the head of the house of Novello and Co., is about to retire from the conduct of that firm. If this should be true, *otium cum dignitate* has never been more fully deserved. Mr. Littleton, from humble beginnings, of which he himself was never ashamed to speak, has worked his way to a leading position amongst English music publishers, and his firm has risen with him. We trust that the business will be carried on in the spirit of its virtual founder.

Buenos Ayres follows Bayreuth very closely in a detail of artistic importance for which one looks in vain to European cities. This is no less than the construction of a theatre on the model of that "Festival Play-house," until now unique in its perfection. The orchestra will be hidden, the auditorium will hold 3,000 people. In the meantime we have been satisfied to admire and not to imitate; perhaps it will be easier for Europe to take a lesson in acoustics and architectural enterprise at second hand from the pleasure-loving Spanish American city than at first hand from the shrine of Wagnerian pilgrimage.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—**MONDAY EVENING,** Feb. 21, 1887. Programme: Sextet in A major, Op. 48 (Dvorak), for two violins, two violas, and two violoncellos; Impromptu in C minor and Valse Nobles (Schubert), for pianoforte alone; Fantasia in A minor, Op. 131 (Schumann), for violin, with pianoforte accompaniment; Quartet in G major, Op. 18, No. 2 (Beethoven), for two violins, viola, and violoncello. Executants: Miss Agnes Zimmermann, M.M. Joachim, L. Ries, Straus, A. Gibson, Howell, and Piatti. Vocalist, Mr. Shakespeare. Commence at eight.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

SATURDAY POPULAR CONCERTS, ST. JAMES'S HALL.—**THIS (Saturday) AFTERNOON,** Feb. 19, 1887. Programme: Quintet in A major (Mozart), for two violins, clarinet, viola, and violoncello; Sonata in G minor, Op. 22 (Schumann), for pianoforte alone; Saltarella, Op. 55 (Molique), for violin, with pianoforte accompaniment; Trio in G major, Op. 1, No. 2 (Beethoven), for pianoforte, violin, and violoncello. Executants: Miss Fanny Davies, M.M. Straus, L. Ries, Lazarus, and Piatti. Vocalists, Mr. and Mrs. Henschel. Commence at three.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell and Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

THE LONDON SYMPHONY CONCERTS.

Conductor, Mr. HENSCHEL.
THIRTEENTH CONCERT, ST. JAMES'S HALL, THURSDAY EVENING NEXT, Feb. 24, at 8.30. Programme: Overture to Byron's "Parisina" (W. S. Bennett); Concerto in D, Op. 77 (Brahms), for violin (Dr. Joachim); Symphony in B flat (Haydn); Romance in F, Op. 44 (Beethoven), for violin (Dr. Joachim); Rhapsody in D, No. 2 (Liszt) (dedicated to Joseph Joachim). Orchestra of 80 performers. Reserved seats, 7s. 6d. and 3s.; admission 1s. At Austin's Office, St. James's Hall; and usual agents. N. Vert, 6, Cork Street, W.

MR. and Mrs. HENSCHEL'S VOCAL RECITALS, PRINCES' HALL, PICCADILLY.—**FRIDAYS:** Feb. 18, at 8.30 p.m.; March 4, at three p.m.; and March 11, at 8.30 p.m. Tickets—numbered stalls, 7s. 6d.; unreserved, 3s. and 1s. Tickets at the Hall and usual Agents, N. Vert, 6, Cork Street, W.

ROYAL ALBERT HALL CHORAL SOCIETY.

Patron—Her Majesty the QUEEN.
President—H.R.H. the DUKE of EDINBURGH, K.G.
Conductor—Mr. BARNBY.
Handel's MESSIAH on ASH WEDNESDAY, Feb. 23, at eight. Artists: Madame Valleria, Miss Emily Winant, Mr. Henry Piercy, and Mr. Watkin Mills. Organist, Dr. Stainer. Band and Chorus, 1000.—Prices: 7s. 6d., 5s., 4s., 3s., and gallery 1s.

UNDER the immediate patronage of H.R.H. the Duke of CAMBRIDGE.—A GRAND AFTERNOON CONCERT, in AID of the SPECIAL FUND for GUY'S HOSPITAL, will be given at WILLIS'S ROOMS, King Street, St. James's, by the Directors, on TUESDAY NEXT, Feb. 22, at Three o'clock, when the following distinguished artists will appear: Mlle. Antoinette Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Charles Chilley, Mr. Bantock Pierpoint, and Mr. Santley. Violoncello, M. Albert. Conductor, Mr. Sydney Naylor.—Tickets, 21s., 10s. 6d., and 5s., at the usual Agents', and at the office, Willis's Rooms.

PEOPLE'S CONCERT SOCIETY.

THIS WEEK'S CONCERTS:

SATURDAY, February 19, at the TOWN HALL, POPLAR, E., at 8 p.m.—Stanford's Pianoforte Quartet and Sterndale Bennett's Chamber Trio in A.

ARTISTS.

Mr. WILLIAM SUTTON.
Mr. W. DONKIN.
Mr. CHARLES OULD.
Miss RAWSON.

VOCALISTS.—Mrs. HENRY HARRISON, Miss ETHEL HARRISON, Miss S. C. HARRISON, Mr. GEORGE LAWRENCE, Mr. WALTER FORD, and Mr. JAMES BLACKNEY.
Admission 6d. and 1d.

SUNDAY, February 20, at ST. ANDREW'S HALL, NEWMAN STREET, OXFORD STREET, W., at 7 p.m.—Schumann's Pianoforte Trio in D minor, Op. 63, and Beethoven's in E flat.

ARTISTS.

Herr EMIL MAHR.
Herr HANS ADOLF BROUSIL.
Ma. MACARTNEY.

VOCALISTS.—Miss LESLIE FLOWERS and Mr. PHILIP BOWSTEAD.
Collection to defray expenses.

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E. DAWKINS, Manager.

DRURY LANE.—AUGUSTUS HARRIS, Lessee and Manager.—**EVERY DAY,** begins at 1.25, finishes at 5.15, doors open at 12.45, ordinary doors at 1.15, and **EVERY EVENING,** begins at 7.25, finishes at 11.15, doors open at 6.45, ordinary doors at 7.15, **THE FORTY THIEVES.**

THE FORTY THIEVES, at DRURY LANE.—In consequence of the "Forty Thieves" being equal to three pantomimes rolled into one it has been found necessary to shorten certain of the less important scenes, notwithstanding their excellence, so that the performance may be over in good time. The effect of this, however, has only been to give full scope to its brightest and funniest features.

THE FORTY THIEVES, at DRURY LANE.—The *Daily Telegraph* says: "Mr. Augustus Harris can proudly boast that he has produced the most sumptuous, and certainly the largest, pantomime in the varied history of those entertainments at the national theatre. Things that are tawdry and theatrical are never for one moment in evidence. Brocades of the most delicate tints and most exquisite material; satins, silks, plushes, velvets, all from the finest looms, and embroidered with the patience of a Penelope—all these are massed together with a skill and a lavish bounty which are worthy of all praise."

DRURY LANE.—**THE FORTY THIEVES,** is pronounced the finest spectacle ever seen—played by the best and funniest company ever gathered together.—**TWICE DAILY, at DRURY LANE.**

DRURY LANE.—**THE FORTY THIEVES.**—By the improved rapid system of issuing tickets at this box-office, vouchers for each seat being specially printed for each performance, the public are spared all unnecessary delay. Seats can be frequently booked at the box-office of the theatre (open daily from ten to five) when not obtainable elsewhere.

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GIANT CAGE OF EIGHT LIONS, who are put through their Wonderful and Exciting Performances by Mr. Seeth, the most courageous Lion-tamer the World has known.

LAST FEW DAYS of the Great Sporting Pantomime, "The Stag Hunt," in which is introduced the

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Words by CLEMENT SCOTT.

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JUBILEE YEAR.—ALBUM of TWENTY SONGS, with English, or alternative German, French, or Italian Text. Dedicated by gracious permission to Her Majesty THE QUEEN, and composed by SIR HERBERT OAKELEY, LL.D., Mus. Doc., D.C.L. Published January 1, 1887, by NOVELLO, EWER & Co. 4to demy, 6s.; bound in cloth, 7s. 6d. Also Chorale, "VICTORIA," from the Composer, Edinburgh, 2s. per dozen.

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NOTICE TO SUBSCRIBERS.—The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

The Musical World.

LONDON, SATURDAY, FEBRUARY 19, 1887.

THE VERDI BANQUET AT MILAN.

WE have much pleasure in publishing two remarkable speeches delivered by Signor Giulio Ricordi and Signor Negri, the Sindaco of Milan, at the banquet given by the first-named gentleman to the representatives of the Italian and foreign press in connection with the first performance of *Otello*. Both were delivered in French, and both, it will be at once perceived, are considerably above the level of ordinary post-prandial eloquence. Signor Ricordi's well-turned sentences are expressive of the dignified courtesy befitting a host, and one of the leading publishers of Italy, under whose auspices a splendid edition of the pianoforte score of Verdi's new opera has just appeared. Signor Negri is a born orator, and, like most Italians, an ardent lover of music. His words came from the heart, and went to the hearts of all assembled, bringing tears to the eyes of many of his countrymen, and not of his countrymen alone. Reading his eloquent, though, unfortunately, purely ideal description of the fraternity of nations on the basis of art, one cannot help wondering what an English mayor, if called upon to address an international artistic gathering in a foreign language, would have said. His first words would have been the bland assertion that he knew absolutely nothing about music, but beyond this flight the boldest imagination must decline to follow him.

GIULIO RICORDI'S SPEECH.

GENTLEMEN,—An indifferent speaker, I must rely on your indulgence at a moment when I shall become a detestable one. I must, in fact, address you in a language which is not strange to me, but certainly less familiar than the language "ove il sisuona." Happily for myself, but especially for you, I have only a few words to say, words of thanks for the honour which you are doing my father and myself. I rejoice also in the occasion of the great artistic event which brought together in Milan the eminent personalities of the foreign press, and with them men celebrated in literature and the arts. I am therefore most certainly the interpreter of my compatriots in welcoming our foreign visitors and in drinking their health. Allow me also to tell you, gentlemen, how proud we are to see in our midst so many noble representatives of human intelligence. We desire, gentlemen, that the occasion should soon be offered to us to return your visit, and to unite our applause to yours in hailing the new works of your great artists. I must also thank our prefect and our mayor, the artists, the literary men, and the representatives of the Italian press, who have so cordially responded to our call. It is only

due to their presence that my words may have some value. Now, gentlemen, I have the pride to believe myself the interpreter of all in pronouncing a name which will unite us in one unanimous cry of admiration: the name of Verdi! I drink to him. It is alleged, gentlemen "qu'on n'est jamais trahi que par les siens!" Well, I am going to betray two of my dearest friends here present. I propose a toast to him whom all have already named, the noble interpreter of the great Shakespeare, Arrigo Boito! I propose to you also, gentlemen, to honour the name of the illustrious musician who first received from Verdi the noble trust of directing his work—to Faccio! I propose to you, finally, to send a word of sympathetic admiration to all the valorous interpreters of *Otello*, and to all those who have co-operated in its artistic performance.

The triumph of *Otello*, gentlemen, is not the triumph of one school over another, it is the triumph of that divine art which alone speaks a universal language, of that art which addresses itself to every soul, and which is a common property to all nations.

It is in thinking of that powerful voice which yesterday spoke to us in this divine language, that we now join in one and the same thought, exclaiming, Viva Verdi!

REPLY OF THE MAYOR, SIGNOR. NEGRI.

GENTLEMEN,—My friend M. Ricordi has thanked me for having come to the banquet; but it is for me to thank him very warmly for having given to the Mayor of Milan the pleasure of assisting at a *fête* where I see united together with ours the foreign representatives of art and the press. I give them, in the name of my city, the most cordial welcome. But the pleasure which I feel is enhanced when I think of the motive which calls you here. You, foreign gentlemen, have come to render homage to one of the purest and noblest individualities of our country. You have come to applaud the great master who, always young in his robust old age, has just crowned by a last masterpiece half a century of glory. You, gentlemen, admire the genius of Verdi; but you cannot know with what respectful love Italy surrounds his name. Italy reveres in him the great artist, who, in the days of pain and oppression, has known, by his sublime song, how to soften its sorrow and sustain its courage; the man who has never stooped before threats or flattery; the man who, in the most difficult times, has always caused the dignity of Italian art to be respected; the man, finally, whose irreproachable, laborious, and modest life is for all, great and small, the noblest of examples. Milan, which has had the good fortune to see the birth of Verdi's renown, awaited with the greatest impatience the last work of the master. We were certain to assist at a great event, the genius of Shakespeare interpreted by the genius of Verdi. Expectations were fully realized. A profound analogy exists between Shakespeare's genius and that of Verdi. There is in both the same Titian-like richness of colouring, the same creative power; one feels in the verses of the English poet and in the music of the Italian master the same mighty breath of tragedy, which makes us tremble, which makes us weep. Gentlemen, you have wished to be present at this artistic and intellectual gathering. I thank you for it, as every homage rendered to Verdi is a homage rendered to Italy. Ah, gentlemen, in seeing you here, I forget the sadness of reality, and I seem to see something which comforts our soul. I seem to see the brotherhood of nations in the ideal of art. Around the great name of Verdi all jealousies and suspicions are silent; there is only admiration and respect. Well, gentlemen, at this moment, let my thoughts fly on the wings of art towards a future, alas still distant, in which this brotherhood will be recognized in all the branches of human activity, in which, as there is only one beauty, there will be, for all, only one right and one justice, and all nations will join hands for the peace and happiness of that blind and restless traveller called "Humanity." At a banquet where reigns the genius of the ideal, the most ideal of toasts cannot be out of place. I drink to the solution all discords which trouble and impede the fraternity of nations.

We may add in this connection that, according to a telegram we have received from Milan, the second performance of *Otello*, postponed owing to the indisposition of Signor Tamagno till Sunday last, was artistically superior to the first, the enthusiasm of the audience continuing unabated.

Correspondence.

THE PERFORMANCE OF NEW WORKS AT ORATORIO CONCERTS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—The fact that our choral societies rely on the provincial festivals for their novelties has been commented on in your paper as well as others. Without wishing to repeat statements connected with that—perhaps exhausted—topic, I desire to draw attention to another rather curious fact about the performance of these works, namely, that the performances in London are fixed before the works themselves are heard anywhere.

Our choral societies rely chiefly on subscribers, and have to issue an attractive prospectus to get their support. Probably owing to the competition in this branch of music, efforts are made by them to be as early in the field as possible. Therefore their arrangements are made, and the announcements issued early in the autumn. They have to choose their novelties before the production in the provinces. Thus the works are judged according to the relative popularity of a composer. If a leading composer's name were a sufficient guarantee that a work would be a success, the methods of the directors of the London choirs would not be worth while pointing out, but it frequently happens that this does not prove to be the case. Dates are fixed and subscriptions invited. Those people who respond to the invitation and take subscription tickets are entitled to hear the works announced, as part of the contract.

A glance at the works produced at the Leeds Festival and their performances in London, will show how the latter have been arranged. *St. Ludmila*, *The Golden Legend*, *The Revenge*, and *The Story of Sayid* have been performed at Novello's Oratorio Concerts. The same four have been or will be given at the Crystal Palace. *The Golden Legend* was produced by the Albert Hall Choir, and *St. Ludmila* was to have been performed there. All these performances were fixed and the dates announced before the Leeds Festival took place.

However, this season the London verdict has perhaps been more decisive than usual. While one work has gained a success, another a great success, the other two have barely secured a *succès d'estime*. Now the folly of the directors is shown, for while *The Golden Legend* has been performed five times in London, it has each time drawn an overflowing concert-room. *St. Ludmila* and *The Story of Sayid* have failed to secure anything like such audiences. Yet, had the announcements been adhered to, these two works would have been heard of again soon, while the next performance of *The Golden Legend* would have been unknown.

The Albert Hall Choral Society, watching the reception of the new works, have changed their plans, and given another performance of *The Golden Legend*, in lieu of *St. Ludmila*. While this is doubtless very agreeable to the general public, as it affords them another opportunity of hearing Sir A. Sullivan's work, the subscribers have to comfort themselves over their inability to hear Dvorak's work as best they can.

I trust that choral societies will take the lesson learnt this season to heart, and try in future to issue a prospectus, perhaps with not so many fixtures, but one that will attract the public and keep faith with their subscribers.

SCRUTATOR.

SCHUBERT'S "WALDESNACHT."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—The no-doubt justly ecstatic panegyrist of Schubert's great song, "Waldesnacht" in the *St. James' Gazette*, referred to in this paper of the 12th inst., must be held to speak for this country only when he adds, "Where has this splendid creation been hidden all these 70 years?" since it has been as familiar as household words for at least 40 years, i.e., as far as the writer of these lines can think back, in the German drawing-room. It is rarely sung in public on account of the exceptional physical power required for an adequately artistic rendering, and also because a host of other songs, as beautiful and less exacting, equally "hidden away," as far as this country is

concerned, are to be found in the collection of Schubert's 441 Songs in Holle's (Wolfenbüttel) edition, in six volumes, including considerably over 90 for a deep voice, partly original, partly transposed from a higher key, many being, moreover, provided with a French text.—Yours obediently,
AUSTRIAN.

Concerts.

POPULAR CONCERTS.

In the "lead" of Mozart's melodious Quartet in C, No. 6, which ushered in last Saturday's concert, Herr Heermann, associated with MM. Ries, Hollander, and Piatti, excelled again in those qualities which combine to establish his position as a high-class quartettist. The performance was rewarded with a well-merited recall of the four artists concerned. Herr Benno Schönberger played on the same occasion Schubert's Fantasia in C, Op. 15, which, although containing much of a somewhat antiquated style of pianoforte music, affords ample scope for brilliant playing, so much so, that Schubert named this as his only work beyond his own by no means inconsiderable technique. Herr Schönberger's performance was a marvel of executive skill, and so varied in effect from stormy passion to what may be compared to the gentlest ripple of a silvery stream that Liszt's glowing Signor Piatti's exquisite rendering of the lovely Andante and fanciful orchestral accompaniment, which if once heard seems indispensable to the work, could for once be omitted without loss; for the pianoforte appeared under the artist's touch a many-coloured orchestra in itself. After three enthusiastic recalls a transcription from a Haydn Quartet was given as an encore. Another veritable triumph was achieved by Rondo, from Molique's Violoncello Concerto in D, the enormous difficulties of the latter being overcome with a mastery of style and intonation which showed no trace of decline from advancing years, and which only those familiar with the nature of that difficult instrument are able to gauge at its true value. The remaining instrumental piece of the matinée was Rheinberger's Pianoforte Quartet in E flat, Op. 38, than which nothing more charmingly original (excepting one prominent Schubertian phrase in the finale) has been written in recent times. The work was played with great point and refinement by MM. Schönberger, Heermann, Hollander, and Piatti. The song, "An Chloe," by Mozart, and the old English ballad, "The Oak and the Ash," were contributed by Miss Liza Lehmann, whose physical means are unfortunately not on a par with her artistic culture. The accompaniment was divided between Miss Roche and Signor Romili.

Last Monday's concert opened with Haydn's String Quartet in D, Op. 64, led by Herr Hugo Heermann. Judging from the works hitherto brought forward by this artist, his chief excellence seems to lie in the direction of delicacy and grace rather than of passion and grandeur. Anyhow his execution of the quartet with the assistance of MM. Ries, Hollander, and Piatti, as before, especially the *cantilena* in the beautiful Adagio, and the *spiccato* in the Finale, taken at veritable presto speed, were (barring a refractory string) worthy of praise. Herr Max Pauer selected for his solo Grieg's Suite, "Aus Holberg's Zeit." The unadulterated characteristically Scandinavian Grieg is very charming. This cannot, however, be said of the same composer disguised *en perruque* and *jabot* in the fashion of Holberg of about a century ago. As if to exemplify this remark, Herr Pauer gave as an encore one of those pleasing national sketches of genuine Grieg, one stave of which is worth more than the lengthy five movements of the above counterfeit composition. The applause which followed may beyond doubt be put down by the clever performer exclusively to his own credit. Signor Bottesini again exhibited his extraordinary powers in an elegant Romance Pathétique of his own, followed, after sundry recalls, by some bravura Variations for the contrabasso, which by his wonderful manipulation, including an extensive use of the harmonics, almost becomes a pleasing and sympathetic instrument. Hummel's Septet in D minor, Op. 74, which closed the concert, belongs, notwithstanding its manifold beauties, to a class of writing which has been superseded by a more emotional, impassioned, and idealistic style of musical art inaugurated by Beethoven. Indeed, the Septet cannot be credited at its present

repetition with having drawn a very numerous audience. It was well rendered by MM. Max Pauer, Svendsen, Horton, Mann, Hollander, Bottesini, and Piatti, again excepting the overpowering effect of the oboe as compared to the badly placed strings. Miss Carlotta Elliot, who is the possessor of a sympathetic soprano voice and fine presence, was successful in imparting much varied expression to Buononcini's song, "Per la gloria," but less so in the execution of some of the shakes, in which this old-fashioned composition abounds. A better choice were Rubinstein's pretty songs, "Es blinkt der Thau," and "Die Lerche," which were also ornithologically interesting as musical illustrations of the songs of the nightingale and lark respectively.

LONDON SYMPHONY CONCERTS.

This week's London Symphony Concert consisted, with the exception of Beethoven's *Eroica* Symphony, exclusively of Wagner's works in remembrance of the composer's death on Feb. 13, 1883. But apart from this circumstance amateurs could scarcely fail to be gratified with the occasional introduction of some of Wagner's music even on the platform of these concerts, at a season when that master's operas are to be heard in their entirety and with more or less artistic perfection on every important stage in Germany and elsewhere. The excerpts presented on the occasion under notice from *Tristan und Isolde*, *Die Meistersinger*, and *Die Walküre* were of a familiar kind. *Träume*, a study for orchestra, was performed for the first time in accordance with the MS. score. This short piece familiar to everyone in its vocal form in which it is part of a collection of "Fünf Gedichte," consists almost entirely of a charmingly melodious phrase for the violins, with a few bars at the commencement and conclusion containing the germ of a motive more fully developed in the great love duet in the first-named music-drama. A persistently demanded encore was again wisely declined by Mr. George Henschel. Mr. Santley did excellent service in Pogner's address from *Die Meistersinger* and Wotan's Farewell from the *Valkyrie*. The performance again exhibited those merits frequently recognised at these concerts under the conductorship of Mr. Henschel, who invariably conveys the conviction that he has not merely read up the scores for the occasion, but knows them almost by heart. The *Eroica* more especially has seldom received a finer rendering in London. There was a numerous audience, which was kept seated to the end by the stirring strains of the "Huldigungs Marsch."

ROYAL COLLEGE OF MUSIC.

As an index of the remarkable progress attained by the Royal College of Music, it will almost suffice to quote the pieces which constituted the programme of the last orchestral concert; these were performed in an efficient manner under the careful direction of Mr. Henry Holmes, and included Beethoven's *Coriolanus* Overture, and Mozart's "Hafner" Symphony in D. The chief success of Thursday evening was gained, however, by young Mr. Sutcliffe, who, in addition to Schumann's lovely "Abendlied," played at short notice, instead of Mr. Inwards, Max Bruch's beautiful but difficult Violin Concerto, No. 1, in such a manner as to reflect the greatest credit both on himself and his teacher. His performance was rewarded by two recalls. Mr. Cook was equally excellent in Weber's well-known Concertstück for pianoforte and orchestra. Of the vocalists Mr. Price was the most appreciated in the rendering of the aria, "O tu Palermo," from Verdi's *Vespri Siciliani*.

CRYSTAL PALACE CONCERTS.

The Crystal Palace concert of last Saturday was held in the absence of Mr. Manns, with the help of Messrs. A. C. Mackenzie and Villiers Stanford, as conductors of their own works, and of the Novello choir as the chorus. It is a pity that the first of the new series of these concerts should not have been the occasion of a welcome to the excellent musician whose name is associated with most that is worthy of preservation in those assailed precincts, and that a special effort should not have been made to make the programme more than usually interesting, and the performance by the Crystal Palace forces more than usually excellent, in order to enforce a hint of the supreme fitness for survival of that institution. As it was, the hall was not full last Saturday, and though the composers of *The Story of Sayid* and *The Revenge* reaped due honour for their respective

works, the performance calls for no remark. It was in most respects identical with that at St. James's Hall, the only difference being the assumption of the soprano part in the first-named work by Miss Annie Marriott, one of our most intelligent singers.

MR. AND MRS. HENSCHEL'S RECITAL.

The first of a new series of vocal recitals was given by Mr. and Mrs. Henschel at Princes' Hall on Friday afternoon. These excellent artists rigorously exclude from their programmes everything vulgar or commonplace, and were it only for that reason their performances have a distinct educational value. Apart from this, the concert on Friday extended over a wide field of art, affording almost a survey of the development of vocal music from its rise in Italy to the present day. Thus Mr. Henschel introduced Carrisimi's "Vittoria, mio core" as a specimen of early Italian music, to which later on he added Schubert's "Ganymed" and Schumann's "Ich grolle nicht" in illustration of the modern German *lied*. Mr. Henschel was very successful in two songs by the Norwegian Grieg and one each by Mr. C. V. Stanford and Mr. Arthur Somervell. In Mr. Henschel's "Oh, that we two were maying" and other duets the singers joined their voices in perfect concord. Throughout, the performance was one of artistic refinement and interest. The second concert of the series was announced for Friday evening.

HERR BENNO SCHÖNBERGER'S PIANOFORTE RECITAL AND MISS EUGÉNIE STURMFELS'S EVENING CONCERT.

The above-named two concerts, comprising for one afternoon and evening's enjoyment collectively no less than twenty pieces for pianoforte alone and six more in combination with other instruments, without counting encores, should in truth satisfy the most voracious devourer of chamber music. It has been pertinently observed that the decadence of the pianoforte concerto may in some measure be traced to the abolition of the orchestra, previously held a *sine quâ non*, in conjunction with pianists' concerts. Mozart wrote thirty-seven, Beethoven five, Hummel and Moscheles seven each, Chopin two, and Schumann only one. Amongst the pianists qualified to interest and fascinate by the attractiveness of the pianoforte alone a foremost rank is due to Herr Schönberger, who by his great and varied powers of expression, assisted by a touch scarcely, if at all, inferior to that of Rubinstein, and a technique *à toute épreuve*, possesses the secret so rare with pianoforte *virtuosi* of touching the emotions. Herr Schönberger shows himself, moreover, perfectly at home in the style of each composer represented by his comprehensive *répertoire*, ranging from Bach to Brahms and Rubinstein. In view of such general excellence it suffices to quote the pieces included in the performance under notice, more especially as, no doubt owing to the playing-without-book craze, no novelty was included in the programme. These pieces were: Schubert's Sonata in A minor, Op. 42; Mendelssohn's seventeen Variations Sérieuses, Brahms's Scherzo, Op. 4, selections from Schumann's and Chopin, and pieces by Raff, Henselt, and Rubinstein. If a preference has to be given, it must be accorded to Mendelssohn's Variations, which produced an absolutely electrifying effect.

Miss Eugénie Sturmfels, who added the varying effects of string instruments to her performance, must be credited with a serious artistic purpose, judging from the character of the pieces selected for her programme, which included Brahms's Pianoforte Quartet in C minor, Beethoven's "Waldstein" Sonata, Op. 53, Grieg's Violin Sonata in F, Chopin's Polonaise with Violoncello, besides solo pieces by Chopin, Bennett, and Weber. At the same time it must be owned that at least in respect of the two first-named compositions, those good intentions were scarcely justified by the result, these exacting works being altogether beyond the lady's intellectual and physical grasp. Indeed, beyond the possession of a respectable degree of technique, which is displayed to the best advantage in brilliant passages, not much can be said in favour of this pianist's playing. At least for the present her special endeavour should be directed towards increasing the volume and resonance of her touch, which is lacking in these essential qualities. Herr Josef Ludwig contributed an uninteresting Romance of his own and a Prelude by Bach on the Violin, and Mr. Whitehouse gave an excellent rendering of Boccherini's difficult

Violoncello Sonata in A, No. 6, as well as of his share in Chopin's Polonaise. Miss Amy Sherwin, who added some songs, possesses a soprano voice remarkably clear and pleasing in the higher notes. The exceeding sparseness of the audience at the Princes' Hall contributed to the frigidity which generally characterized the proceedings of one of the duller of winter evenings.

LONDON ORGAN SCHOOL AND INTERNATIONAL COLLEGE OF MUSIC.

A Students' Organ and Orchestral Concert was given by the above institution, founded in 1865 by that able musician the Rev. Scotson Clark, and now conducted by Mr. Henry Clark as Principal, under the patronage of the Archbishop of Canterbury. The comprehensive programme, which contained a variety of compositions for pianoforte and organ, ranging from J. S. Bach to Chopin and Liszt, afforded to the competent young pupils an excellent opportunity for exhibiting the degree of proficiency respectively attained. But the following important qualities, crispness and firmness of touch, neatness and clearness of execution, free from slurring or slovenliness, vigorous accentuation, and an admirable degree of steadiness, which remained undisturbed even by the unwonted and occasionally wavering orchestral accompaniment, largely composed of the amateur element, appeared common to all, even including little Masters Keene and Twelvtree's performances on the organ and pianoforte respectively, and diminutive Mlle. Villars in a "Tarantelle for small hands," which may be accepted as a sure sign of a sound and thorough system of teaching. Special praise in point of technique, however, is due to youthful Miss Edroff for her performance of no less a composition than J. S. Bach's grand Prelude and Fugue in A minor on the organ, and to the still more juvenile Miss Hall's playing of the third movement of Beethoven's Pianoforte Concerto in C major, Op. 15 (a dismemberment of a classical masterpiece somewhat excusable on such an occasion), with the cadenza by Reinecke; whilst, in respect of expression, Miss Goulding deserved the palm in Chopin's Fantaisie-Impromptu, perhaps because it was the most expressive piece in the programme. Mr. Clark also abstains from the playing-without-book craze detrimental to an extensive *répertoire*. The crammed state of St. James's Hall testified to a large and apparently well-marked patronage. Indeed, if according to a note in the programme those clever performers do not aspire to a professional position either present or prospective, not a few so-called artists must needs look to their laurels. Mr. W. G. McNaught proved, under trying circumstances, an efficient conductor.

CARL ROSA IN LIVERPOOL.

Saturday night last witnessed the close of a six weeks' opera season in Liverpool, which has been successful even beyond Mr. Rosa's most sanguine anticipations. That some part of his success has been due to the want of strong counter-attractions cannot be denied, but by far the greater portion may be safely attributed to the rapidly growing musical taste of the public and to the generous manner in which these swiftly developing demands have been met by the *impresario*. As is always the case with this organization, every promise made has been fulfilled, and on no occasion has an opera been changed after having once been announced, while the three novelties, *Nordisa*, *Martha*, and *Lohengrin*—the last two novel only from the lengthy span which has elapsed since they were last seen here in English dress—have been placed upon the stage with a completeness and a consideration for artistic requirements such as the Liverpool operatic stage has never before seen. *Nordisa* has already been noticed at length in these columns, and since its first production it has met with increasing favour from the opera-going public, although whether this favour is due to the charm of its music or the sensational character of its *mise-en-scène* remains to be seen. Certainly the story is not such as would attract either from its novelty or the elegance of its expression. The creations of Miss Julia Gaylord as *Nordisa*, and Mr. Scovel as Count Oscar Lydal, have been worthy additions to a gallery of strongly marked characters on the lyric stage, and Mr. Payne Clarke, who, as Mr. Scovel's under-study, has successfully presented the tenor part when the demand for other works entailed too severe a

strain upon the original exponent, has fully earned the applause by which his efforts have been greeted. The remarkable attention with which *Lohengrin* has been received is another striking feature of an instructive period, as evidencing at any rate that the taste of a very large section of the music-loving community is steadily moving in the right direction. The performance of Madame Marie Roze as Elsa in this work has been most favourably received, while Mr. Edward Scovel as Lohengrin makes an ideal knight, and his singing, which is marked by a purity of method exceedingly rarely found in this country, has not been a more pleasing feature than the dignified grace of his acting and the artistic propriety of his picturesque appearance. The last performance of this opera, given on Saturday afternoon, and witnessed by an audience which filled every seat and overflowed to the gangways, was also the medium for the introduction of a new Ortrud, in the person of Miss Lily Crabtree, who made a successful *début* a week previously in *Carmen* as Michaela. This young lady possesses a voice of considerable range, a tone of much purity, and an expression which evidences the most careful training; while her acting, if not yet all that might be desired, clearly indicates a correct conception. The last night of the season witnessed the revival on a scale of great completeness of Flotow's *Martha*, with Madame Georgina Burns, Miss Marion Burton, Mr. Seymour Jackson, Mr. Aynsley Cook, and Mr. Leslie Crotty, in the principal parts. The opera was witnessed by certainly the largest audience which has yet filled the theatre, and the reception was of the most cordial kind. All the principals did excellently, although it must be stated that Mr. Jackson's knowledge of the actor's art is of the most rudimentary character. The choruses were capably rendered, and the reproduction of this work will form an acceptable addition to the lighter portions of Mr. Rosa's *répertoire*. The only regrettable feature of the six months' season has been the last appearance of Mr. Barton McGuckin with this organization; for although Mr. McGuckin sings with Mr. Rosa until May next, the termination of his contract then will deprive opera-goers of his welcome personality during next season. It is of interest to note that his last appearance here was as Thaddeus, in which character he first appeared for Mr. Rosa at Birmingham, in 1881. Since that time he has created four important parts in works of English composers, viz., Guillem in *The Troubadour*, Orso in *Colomba*, Phœbus in *Esmeralda*, and Voldemar in *Nadeshda*. During the past five years his value in operatic works has steadily increased, and he is now, undoubtedly, one of the best operatic tenors of the present generation; and, although the field of concert and oratorio work, to which he now purposes devoting himself, is both open and lucrative, it is to be hoped that his severance from the lyric stage will be of the most temporary character. Another notable feature of the season has been the *début* of Miss Fanny Moodie as Arline, with so much success that she has been permanently enrolled in the ranks of the company. At the fall of the curtain on Saturday, in response to vociferous calls, Mr. Rosa made his appearance, and warmly thanked the audience for the generous manner in which they had treated him, and furthermore stated that he had received so much encouragement as to induce him to arrange a two months' season in January and February next. After this who shall say that Liverpool is an unmusical town? It may furthermore be added, as an open secret, that ere long the organization will be launched as a joint-stock company, as it is hoped that, with a large public interest in its concerns, not only may it be made a more powerful lever so far as the interpretation of music is concerned, but that the long-looked-for National Opera House may under its wings become an accomplished fact.

The Theatres.

The New Club, though not exactly a theatre, often does duty for one, and "select" performances are given every Saturday "night" to a very "select" audience. Early on a recent Sunday morning, one J. Coborn, a music-hall artist, achieved a genuine triumph. For some time past the palates of the members have been jaded with comedies (in French and English), operettas, jugglers, and acrobats; but nothing has ever succeeded like Mr. Coborn's comic songs. Arthur Roberts created some time ago a certain *furor* in this haunt of beauty, rank,

and fashion, but it was reserved for Coborn to lead an enthusiastic chorus of gilded youths in the soul-stirring refrain, "Oh, *what a surprise!*" French companies have been engaged to play Offenbach's operettas, English artists have performed old-fashioned comedies, and more or less refined entertainments have from time to time been listlessly sat through; but a good rousing chorus of infamous musical construction, yelled with all the blatant vulgarity of a seaport "penny gaff," goes straight to the hearts of our English aristocracy.

The new play written by Sydney Grundy and Henry Pettitt for the Adelphi Theatre, has been completed and read to the management. A happy union of incisive dialogue and skilful plot concoction may reasonably be expected from this collaboration.

It is expected that the promised revival of "Lady Clancarty" at the St. James's will take place towards the end of this month, with good parts for both Mr. and Mrs. Kendal. The event is likely to prove one of more than ordinary interest.

Miss Geneviève Ward will return to England in May next.

"Jack-in-the-Box," at the Strand Theatre, should be seen by all who appreciate good acting and the perfection of grace and activity in dancing. Miss Fannie Leslie, in a so-called "musical variety drama," has every scope for the exercise of undeniable talents. Versatile as an actress, and agile as a *danseuse*, it is hard to say whether she shines more in the pathetic or in the comic scenes of this strange production. But while the play without Miss Leslie would be as intelligible as Hamlet without the Prince, Mr. Sims is not the man to sacrifice all dramatic fitness for the sake of affording unusual opportunities for the star, and accordingly the story of "Jack-in-the-Box" is fully as interesting as the generality of melodramas. The acting is fairly good all round, Mr. J. A. Arnold, especially, as an Italian *Padrone*—i.e., one of those rascals who are supposed to live in the neighbourhood of Saffron Hill on the earnings of an army of organ-grinders, Calabrian peasants, and the like—gives one of the finest character sketches that has recently been seen. His accent, manner, and appearance are assumed with a completeness that proves him to be not only a keen observer of human nature, but also an actor of more than ordinary ability.

Miss Edith Dixon, youngest daughter of the late Mr. Henry Hall-Dixon, who wrote so charmingly on the subject of racing, under the *nom de plume* of "Druid," made her *début* as a professional reciter on the 15th inst. at Princes' Hall. The elocutionary powers she displayed gave every promise of a successful career.

The Avenue burlesque of "Robinson Crusoe" is out and out the best of the funny musical pieces now playing in London. Mr. John Crook has written some excellent and effective music for it, which is only supplemented to a moderate extent by one or two of the popular songs of the day. The ever-varying humour of Mr. Arthur Roberts make it almost impossible, even after several visits, to anticipate the next bit of waggery he may propound, and in this he is largely assisted by his henchman, Mr. Charles Sutton (man Friday). The latter gentleman's forte is a monologue after the manner of the negro stump orator, which must be heard to be appreciated, the wild absurdity of his manner in relating apparent commonplaces being truly inimitable. Mrs. Macintosh, who first appeared in public under the auspices of the late Mr. Godwin, seems as thoroughly at home in burlesque as in Greek tragedy, and as the queen of the Man-eaters looks marvellously handsome, whilst Miss Phyllis Broughton can certainly lay every claim to be the rival of Miss Kate Vaughan in the peculiar style of dancing originated by the latter lady.

Mr. Conway's English Comedy Company will begin its season at the Strand Theatre on May 9th.

"Mynheer Jan" achieved a success at the Comedy Theatre on Monday night, judging by the acclamations with which it was received. It was very long on this its first production in London, and possibly some of the cheering which greeted its conclusion was of the kind indulged in by schoolboys on breaking up for the holidays! Doubt-

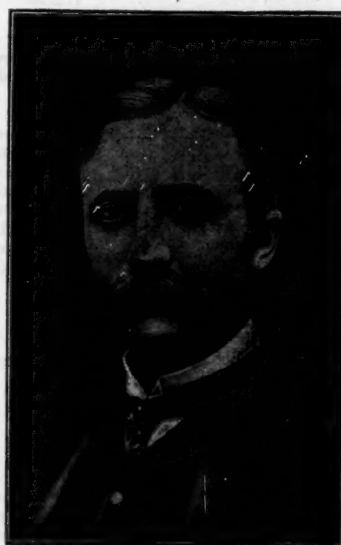
less it will become more compact after a few performances, and we shall have something to say next week about the story and the music, the latter being written in the usual sound and musicianly style of M. Jakobowski.

A daughter of Mr. Terriss, of "Harbour Lights" celebrity, recently made her first appearance on the stage at Liverpool, and danced a breakdown with success.

Mrs. Conover having accepted a play from the pen of Mr. Rae Browne, founded on the beautiful poem of Lord Tennyson's "Lady Vere de Vere," will produce the same at a *matinée* in London shortly.

Mr. George Grossmith had sufficiently recovered from his recent illness to resume his part at the Savoy Theatre on Wednesday night.

OLYMPIA.



(Mr. J. S. Wood).

Mr. J. S. Wood, the energetic manager, is indefatigable in his endeavours to make Olympia a permanent success. The attractions of the remarkable performances by the Great Hippodrome of Paris were further enhanced by the introduction on Thursday last of several novelties in the programme. An exhibition of the limits to which the forbearance of a troupe of lions may be tested, was given by Mr. Seeth. This intrepid "tamer" entered an iron cage, in which nearly a dozen lions of assorted sizes were confined, and put the docile beasts through a performance of a character usually associated with trained dogs. Not satisfied with making them jump through hoops and play a sort of leonine leap frog, Mr. Seeth placed his head within the jaws of two of the largest

animals. A burlesque bull fight afforded a further opportunity for a display of the vast resources of the Hippodrome, and was amusing without being vulgar. A flat race by eight lady riders, and a "Junior Derby" by diminutive jockeys mounted on ponies, created great excitement and hilarity. Jock and Jenny, the performing elephants, and the renowned stag hunt still constitute important items in the programme. The band under M. Wittmann has sensibly improved since the earlier performances, and with the exception of a divergence of opinion as to intonation among the E flat clarinets, and an occasional preponderance of the heavier brass instruments, no fault can be found with it.

Music Publishers' Weekly List.

SONGS.

As I gaily sing	Cora Stuart ...	J. Williams
Budding of the Rose, The	Langton Williams...	Ashdown
Clouds	F. H. Cowen ...	J. Williams
Come to me in my dreams ..	Louisa H. Grant ...	Purdie
Dearest and best	A. Armstrong ...	J. Williams
Dolly... ..	" ..	"
For thee	Louisa H. Grant ...	Purdie
I do but dream	Luigi Caracciolo ...	Ricordi
I love you too well	F. H. Cowen ...	J. Williams
Lost love	S. Ching ...	Ashdown
Love's proving	F. N. Löhr ...	Ascherberg
More and more	W. A. Aikin ...	J. Williams
Night... ..	" ..	"
Pack clouds away	L. Mayne ...	"

Play to me ...	...	...	...	L. Denza ...	...	Ascherberg
Poor wounded heart	...	...	...	...	...	...
Rosary, A. ...	...	...	...	W. A. Aikin	...	J. Williams
Silver Star ...	...	...	...	Florian Pascal	...	...
Star of our love	...	...	...	F. H. Cowen	...	...
Story-land ...	...	...	...	Tito Mattei	...	Ricordi
Summer Sunshine ...	...	...	...	W. A. Aikin	...	J. Williams
Tell me ...	...	...	...	F. Rivenhall	...	...
Tide of fortune	...	...	...	C. A. Trew	...	...
When Delia ...	...	...	...	L. Mayne	...	...
Winter Sunshine	...	...	...	W. A. Aikin	...	...

PIANOFORTE SOLOS.

CAPRICE SOLES.			
Caprice Espagnole ... ..	...	H. Roubier...	J. Williams
Dance of Sprites ... ..	...	A. H. Bonsor ...	"
Espoir ... ..	...	A. Sergeant ...	Hammond
Gavotte and Minuet ... ..	...	W. M. Gould ...	J. Williams
Good-bye ... ..	...	G. Lange ...	Hammond
Holiday, The ... ..	...	" ...	"
Hunter's Home, The ... ..	...	" ...	"
Huntsman, The ... ..	...	" ...	"
Idée Dansante ... ..	...	Percy Reeve ...	J. Williams
Intermezzo ... ..	...	W. Hill ...	"
Lake in the Wood, The ... ..	...	G. Lange ...	Hammond
Little Wanderer, The ... ..	...	" ...	"
Little Shepherdess, The ... ..	...	" ...	"
Marche Antique ... ..	...	J. Adcock ...	J. Williams
Murmuring Spring ... ..	...	G. Lange ...	Hammond
Picnic, The ... ..	...	" ...	"
Pilgrim's Song, The ... ..	...	" ...	"
Psyche ... ..	...	H. Roubier...	J. Williams
Sabot Dance... ..	...	E. M. Lott... ..	Ashtown
Sarabande ... ..	...	H. Roubier...	J. Williams
Selige Tage ... ..	...	G. Lange ...	Hammond
Souvenir du Grand Roi ... ..	...	H. Roubier...	J. Williams
Studies, Thirty-five original ... ..	...	James C. Beazley ...	Felix Peck
Studies, Twenty-five progressive ... ..	...	G. Pfeiffer ...	Ashtown
Vagues, Les ... ..	...	A. Sergeant ...	Hammond
Victory March ... ..	...	J. Cheshire ...	"
Woodland Song, A ... ..	...	G. Lange ...	"

DANCE MUSIC.

Belle of the Village Waltz	H. Klussman ...	J. Williams
Little Jack Shepherd Lancers	A. Grenville ...	"
Royal Prince Polka... ..	H. Klussman ...	"
Silver Star Waltz	C. Huber ...	"

INSTRUMENTAL

Erminie Gavotte (E. Jakobowski) Violin and Pianoforte	H. Farmer	J. Williams
Movements, Six. Organ	W. J. Westbrook	Ashdown
Passing Clouds Waltz. Full Orchestra	E. H. Prout	Hammond
Pieces, Three. Violin and Pianoforte	W. Bendall... ..	J. Williams
Pieces, Six Popular " " " " " "	O. J. Stimpson	Ashdown
Pleasing melodies, Nos. 7, 8, 9. Violin and Pianoforte	J. Adcock	J. Williams
Sarabande (J. Farmer) Violin & Pianoforte. Sketches, Two " " " " " "	H. Farmer	" "
Spring and Autumn Waltz. Full Orchestra.	Lightwood	" "
	G. H. Stone	Hammond

ANTHEM.

O my God, in Thee do I trust A. J. Phillips Novell

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
Saturday Popular Concert.....	St. James's Hall	3
Saturday Concert	Crystal Palace	3
"The Messiah"	Albert Palace	8
Royal Amateur Orchestral Society's Concert	St. James's Hall	8
MONDAY, 21.		
Mr. Walter Bache's Pianoforte Recital	St. James's Hall	3.30
Monday Popular Concert	St. James's Hall	8
"Calvary"	Shoreditch Town Hall	8
TUESDAY, 22.		
Mr. Isidore de Lara's Vocal Recital	Steinway Hall	3.30
Guy's Hospital Concert	Willis's Rooms	3
Burlington Academy Orchestral Concert	Burlington Hall	5.30
WEDNESDAY, 23.		
Sacred Concert	St. James's Hall	8.
"The Messiah"	Albert Hall	8
THURSDAY, 24.		
London Symphony Concert	St. James's Hall	8.30
FRIDAY, 25.		
"Moses in Egypt"	St. James's Hall	7.30

Notes and News.

LONDON.

Dr. Bridge, organist of Westminster Abbey, and Mr. W. S. Hoyte, organist and master of the choir at All Saints, Margaret-street, who kindly undertook to act as umpires in *The Musical World* Prize Competition, have completed their laborious task, and we shall be able to publish the result in our next number.

The anniversary dinner and concert of the German Society of Benevolence, which took place at the Freemasons' Tavern last Tuesday, was interesting in point of the excellent music provided. Among the performers were Miss Kate Flinn, Miss Agnes Janson, Messrs. Bernard Lane, Balfé, Carl Oberthür, and Wilhelm Ganz, under whose direction the musical arrangements had fortunately been placed, and who, with the other artists, gave his services for the occasion. Besides these well-known performers, two *débütantes* were heard. Mlle. Karin Lindstén, a Swedish singer, gave songs by Nessler, Chopin, and a Swedish Volkslied, and proved herself a charming and effective artist. In Mlle. Kotzenberg, from Bremen, we welcome a new and skilful violinist. The chair was taken by Captain Schroeder, in the absence, through indisposition, of Count Hatzfeldt. In the course of the evening attention was drawn to the good work of the society, which had increased its invested capital to £4,500 during the past year, and had given relief to a large number of deserving applicants.

Miss Madeline Hardy announced a concert for last Monday at Brixton Hall, Acre Lane. The promised assistance of Madame Antoinette Sterling, Mr. Richard Temple (of the Savoy Theatre), and other artists was sufficient guarantee of an enjoyable evening's entertainment.

At the Ballad Concert for the benefit of the City of London Hospital for Diseases of the Chest, given at the Town Hall, Shoreditch, under the direction of Mr. Wilhelm Ganz, the chief attraction of the evening was the co-operation of Madame Patey. A rising young mezzo-soprano singer, Miss Dorothy Dickson, was able to make a good impression, notwithstanding the presence of a star of the first magnitude. Miss Agnes Larkcom, Miss Ellen Marchant, Mr. Orlando Harley, and Mr. Egbert Roberts were the other vocalists, whose quartets were a pleasing feature of the programme. The instrumental portion was in the able hands of Miss Anna Lang (violin) and Mr. Wilhelm Ganz (pianoforte).

Mr. Hermann Klein has in the press the first issue of *Musical Notes*, a publication which is henceforth to appear annually, and which purports to be a concise history of the past year's musical doings.

We regret to announce the death, at the age of thirty-five, of Mr. Philip Bourke Marston, the son of Dr. Westland Marston, the well-known dramatic author.

A "Musical and Dramatic Recital," on Tuesday evening, at the Nineteenth Century Art Galleries, Conduit-street, interested a large audience. Mrs. M. A. Carlisle contributed songs by modern composers, including one by Mr. Isidore de Lara ("The Garden of Sleep"), which was rendered with much taste. Pianoforte compositions were played by Mrs. Chillingham Hunt, among these being a mazurka by M. Godard, which carried off the palm. The dramatic reciter was Mr. Chillingham Hunt, whose delivery of the Grave scene from "Hamlet" was marked by due emphasis and genuine expression. Mr. Hunt also recited two "Scenes with Sir John Falstaff" (from the First Part of Henry IV.), in which he well presented the unctuous humour of the fat knight.

Mr. D. Sutton Shepley, pupil of J. B. Welch, Esq., has been appointed Gentleman of H.M. Chapel Royal, St. James's Palace, London, to fill the vacancy caused by the retirement of Messrs. T. Lawler and Lewis Thomas.

The Academical Board of Trinity College, London, have decided to apply to its musical faculty the system of correspondence classes. Musical students living in remote districts will be admitted to the harmony and other theory classes on the same terms as students actually attending the college, will go through the same systematic course of preparation for the college examinations and those of the universities, and will rank according to their respective standing with the regular students of the college.

An interesting organ recital took place at the church of St. Mary Boltons, West Brompton, including the fine Pastoral Sonata by Rheinberger, a charming Andante Pastorale by Guilment, and J. S. Bach's magnificent Toccata, Adagio, and Fugue in C. All these pieces were played in excellent style by Mr. C. F. Abdy Williams, the organist to the church. Some sacred songs were contributed by Miss Abdy Williams, and a violin solo was added by the vicar, the Rev. W. T. du Boulay. It is to be hoped that that favourite artist Miss Lena Little, who is announced to sing at the next and final recital on the 24th inst., will draw a more numerous audience to realize the object of these entertainments, namely, the discharge of the debt on the splendid new organ supplied by Messrs Hill and Son, which may indeed be said to plead its own cause, by its beautiful tones, in the most eloquent manner.

The memorial monument of the late Joseph Maas, erected in the Hampstead Cemetery, Finchley Road, London, consists of an allegorical figure of Music, in grief, leaning on a pedestal, upon which is carved the portrait of the late J. Maas in *relievo*, with a wreath of laurel in *alto relievo*, surmounted by three volumes, inscribed Arie, Oratori, Opere, with drapery partially covering the whole. The figure of Music, which is full life-size, resting her head on her right hand, looks down towards the medallion portrait. In her left hand she holds, by her side, the lyre with broken strings, emblematical of the loss of the great singer. The figure stands upon an oblong square base, with sunk panel, on which is recorded in imperishable letters of solid lead the inscription—"In Memoriam JOSEPH MAAS, born January 30, 1847. Died January 16, 1886. Erected by friends and admirers to the memory of a great singer and a good man." The entire work has been executed in exceptionally fine Carrara marble. The design and medallion portrait, which is very faithful, are the work of Mr. James Currie, sculptor, of Oxford Street, Hyde Park, London. The monument will be open to public inspection on Sunday, February 20, at one o'clock.

The London Music Publishing Company, Limited, held its 3rd annual general meeting at its offices, 54, Great Marlborough Street, on the 11th inst. F. W. Davenport, Esq., in the chair. The reading of the report and balance-sheet showed a most satisfactory state of affairs, the business having more than doubled that of the preceding year, and the results of the trading showed a surplus sufficient for payment of a dividend of 10 per cent., leaving a balance to be carried to next account. The declaration of this dividend was received with marked approbation; and after a special vote of thanks to Mr. T. Ward, the managing director, a vote of thanks to Mr. H. T. Purie and the other members of the company, for the very satisfactory manner in which the business had been conducted during the year, the usual vote of thanks to the chairman terminated the proceedings.

Two conspicuous members of the dramatic and musical professions respectively have lately been honoured by special marks of royal favour. To Mrs. Kendal her Majesty has presented a handsome brooch of diamonds, rubies, and sapphires, as a memento of the recent successful performance at Osborne. From the same high quarter Signor Tosti has been the recipient of a silver cigarette case, the design of which (a miniature piano) may possibly have some subtle allusion to smoking concerts.

PROVINCIAL.

BLACKBURN, Feb. 12.—The second concert of the Blackburn Vocal Society took place in the Town Hall, and was attended by a large audience. The part-songs consisted of Pearsall's "Why with toil thy life consuming," Henry Smart's "Pale autumn flowers," Webbe's "When winds breathe soft," and Bishop's "Hail to the chief." All of them were sung with perfect intonation, well conducted by Mr. W. H. Robinson. The principal solo vocalists were Miss Mary Beare, soprano, and Mr. Denis Towers, tenor. Herr Oluf Svensden was the flautist. Miss Mary Beare, who has studied at the Royal Academy of Music under Professor Goldberg, had quite an ovation. Her sympathetic voice and her excellent style were fully shown off in "Softly sighs" (Freischütz), Bishop's "Lo, here the gentle lark," with flute obbligato, and "Bid me discourse." The audience appeared quite taken by the last two songs, and after recalling the singer several times, insisted in having them encored. Miss Mary Beare sang also the solo with chorus from Gounod's *Redemption*, "From Thy love as a father," which was also much appreciated. Mr. Denis Tower sang Blumenthal's "The Message" very well, and was much applauded. Herr Svensden's charming playing of the flute solos in Gluck's *Orpheus*, and "Le Tremolo," by Demersseman, was highly appreciated, the last solo being encored. The whole concert came off with *éclat*, and Mr. Robinson may be highly congratulated upon its success.

BRISTOL, Feb. 15.—The annual concert of Miss Farler—a highly esteemed local professor—is always looked forward to with much interest, as amateurs may always be certain of a good programme and first-class executants. The entertainment given last night (Monday) was in every way a success, and must have been equally gratifying to audience, concert giver, and last but not least, to the artists engaged. The latter comprised Madame Valleria—a host in herself—Miss Ada Doyle, Miss Farler, Mr. Charles Ellison (Carl Rosa's new tenor), and Signor Foli as vocalists, whilst the instrumentalists were such well-known *virtuosi* as Miss Fanny Davies (piano), M. Tivadar Nachéz (violin), and M. Hollman (cello); Signor Bisaccia being the highly efficient accompanist. A feature in the programme—of which the remaining vocal numbers were all more or less well known—was a new song, "Love's Loyalty," from the pen of Mrs. Arthur Goodeve, a lady residing in our midst, but whose reputation as a ballad writer has, I fancy, travelled far beyond the limits and boundaries of this city. This latest effort of hers will enhance that reputation. The song was most effectively rendered by Madame Valleria, who was awarded a double recall. Other items contributed by the same artist were, Handel's "Angels ever bright and fair," and Horn's "Cherry ripe,"

in both of which she was rapturously encored. Miss Doyle and Mr. Ellison, both strangers to Bristol, created a very favourable impression. Signor Foli, a great favourite here, made a decided hit with Stephen Adams's "They all love Jack." Miss Farler was awarded well-merited encores for her two songs. Miss Fanny Davies and M. Tivadar Nachéz, who were both heard here for the first time, fully sustained the high reputations which they have gained for themselves, and M. Hollman at once proved himself a perfect master of his instrument.—On Thursday, 17th inst., the annual open or ladies' night of the Bristol Orpheus Glee Society will take place, when several new works are to be produced, including a re-arrangement of the National Anthem and a Jubilee Ode, both from the pen of the society's conductor, Mr. George Riseley.—A marked distinction has recently been conferred on the well-known song writer, Mr. Joseph Roeckel, who is an inhabitant of Clifton, inasmuch as his cantata, *La Gilana*, was performed at the Augusta Institute, Berlin, in the presence of the Empress, who during the performance several times gave the signal for applause, and at its close expressed herself as being delighted with the work.

The two concerts of the Railway Guards' Universal Friendly Society, given recently in Edinburgh, were a great success for all concerned. Mr. Wilhelm Ganz was the musical director and pianist, and the other principal artists were Miss Marian Williams, Miss Adelaide Mullen, Miss Annie Grey, Mlle. Bertha Brousil, Mr. Bernard Lane, Mr. Thurley Beale, and Mr. Bantock Pierpoint, R.A.M.

GLASGOW, Feb. 13.—The Choral Union Series of Concerts came to a close last week with three performances, each one of which was in one way or other noteworthy. Beethoven's Ninth Symphony, performed on Tuesday, had only twice before been given in Glasgow, and had not been heard since 1882. Mendelssohn's *St. Paul* had suffered even longer neglect, and was heard on Thursday last for the first time after the lapse of ten years. The programme of the final concert on Saturday night, on the other hand, was that selected by the "voice of the people," who came in crowds too great for the available accommodation, to testify to the reality of their interest in the result. The first half of the Tuesday programme contained the *Tannhäuser* Overture, Liszt's "Symphonische Bearbeitung" of the Rakoczy March, two arias by Mozart, and a movement from the same master's Serenade in G for strings. The performance of the three instrumental movements of the greatest of all symphonies was excellent, but the execution of the choral part of the last movement sinned both in commission and omission. The quality of tone, which was harsh and shrill, will of course be set down to Beethoven's account, who demanded the "impossible." But the composer at least is not responsible for the absence of feeling and intelligence on the part of the chorus. If the real requirements of the music were honestly faced we should not so often hear the too-long reiterated cry of "impossible" in regard to the Ninth Symphony. That the music can be and has been successfully sung is known. It is said to have been sung by some of the great choirs of our own country better than ever before. What is wanted is not a huge chorus of voices, suitable and unsuitable, but a picked body of singers, selected with reference to the quality and compass of voice, and, above all, to their musical culture and intelligence. Miss Amy Sherwin, Miss Annie Layton, Mr. John Probert, and Mr. Andrew Black were the solo singers. It may here be remarked that Wagner, who rightly points out, in connection with the Ninth Symphony, that Beethoven was influenced by the "idea" and not by the actual words of Schiller's "Ode to Joy," might have slightly modified his opinion had he ever the misfortune to listen to even the best of the translated versions of the poem. The Choral Union showed itself to better advantage on Thursday in the performance of *St. Paul*, in which Miss Sherwin, Miss Layton, Mr. Probert, and Mr. Burgon did excellent service as vocalists. The result of this year's *plébiscite* has been again an overpowering majority in favour of old favourites. The Pastoral Symphony, the *Tannhäuser* and *William Tell* overtures headed the list. The only comparative novelty admitted was the first act of the Dvorak Slavonian Dances. Close scrutiny of the voting lists shows that, while the public do not desire that element of light music too lavishly introduced into many of this winter's programmes, it also settles the question of preference without regard to the nationality of the composer. The number of votes scored for German, French, and Slavonian music is overwhelming as compared with those recorded for the works of native composers, and it is a thoroughly healthy sign that the general public is inclined to decide its preferences in music irrespective of the question of where or by whom it was written. The audience on Saturday night was enthusiastic to a degree not before witnessed this season. Mr. Manns received an ovation at the close of the concerts, and, in a few words, thanked the audience, and expressed his hope of meeting again next winter. The financial success of the concerts has this year, however, been threatened; and partly from this cause, partly from others inseparable from a scheme which imports for two months a body of executants got together each year for a short space of time, a good deal of discussion as to the future of the concerts is at present taking place. Public feeling may possibly show itself to be in favour of a thorough reorganization of the present scheme. It is felt that too great a number of concerts is crowded into a short space of time,

that the interest and convenience of the public is not by this means best served; and it is also dawning on the public mind that the best artistic works cannot be attained under the present conditions of hurry and haste, which provide the public for two short months with a plethora of music it has no time to digest, and for the rest of the year with nothing at all. The problem ought to be faced, not only by Glasgow, but by the other great Scottish cities in which music, in its best sense, has as yet no permanent abiding place. [LEONORA YOUNG].

FOREIGN.

PARIS, February 15.—Last week at Colonne's there was the same programme as on the previous Sunday, and therefore it does not require special notice.—The interest of the regular Sunday concert-goers was concentrated at Lamoureux's concert, where three novelties were given, namely, a piece called "La Chasse Fantastique," by Guiraud; the prelude to his opera *Gwendoline*, by Chabrier; and an important new symphony by Lalo. Although the impression left by the former works was a good one, the success was not unanimous. M. Lalo's Symphony is a serious work, which cannot be judged on a first hearing, and which certainly will be heard again. The composer is one of our most distinguished musicians, and whatever comes from his pen calls for the most serious attention.—Mlle. Clotilde Kleeberg gave a grand orchestral concert on Thursday last, and the overcrowded state of the hall testified sufficiently to the high esteem in which the young artist is held. All the musical celebrities were present, and joined in the ovation which the gifted pianist received after her brilliant and thoughtful execution of Chopin's F minor Concerto. The orchestra of the Société des Concerts, under M. Garcin's admirable direction, was beyond all praise; and the success of the whole concert is still town talk.—At the beginning of the next month, Sarasate will give three orchestral concerts with Colonne. At the same time Saint-Saëns's new opera, *Proserpine*, will be started at the Opéra Comique. There is a rumour that Verdi's new opera *Otello* will be given at the Opéra, and that the celebrated composer will come to Paris for that purpose.

Sale of musical instruments at the Hôtel Drouot, last Saturday:—Violoncellos: 1 Antonius Stradivarius, Cremona, 1689 (exhibited Paris, 1878, and London, 1885), £760; 1 Antonius Stradivarius, Cremona, 1691 (exhibited London, 1885), £480; 1 Francesco Rugger, Cremona, 1685 (exhibited London, 1885), £128; 1 Ant. and Jer. Amati, Cremona, 1606, £30; 2 François Steininger, Paris, 1827 and 1828, £16 10s. and £26 respectively; 1 Vincent Rugger, Cremona, 1712, £20 10s.; 1 Jacques Boquay, Paris, 1730, £12. Violoncello Bows: 1 Tourte ("hausse écaille, bouton et plaque en acajou garniture en or"), £44 (1100 francs); another Tourte £15 5s.; a third, £11 15s.; two others, £8 15s. each; 11 Voirin, ranging from £1 10s. to £2 15s.; 7 Peccatte, varying from £1 to £6; 1 Eury, £3; and others. One of the violoncellos was purchased to the order of Signor Foli, for the sum of 12,000 francs. With a generosity of largeheartedness not often found in this too selfish world, Signor Foli has permitted M. Hollman (violinist to the King of Holland) to become the possessor of this instrument at the same sum at which it was purchased by his Paris agent.

BERLIN, February 11.—Herr Felix Mottl's resignation of the conductorship at the Royal Opera deals a severe blow to the well-being of musical drama in Berlin. It will not be easy to find his equal in supplying his place. The immediate cause of Mottl's defection is the special wish of the Grand Duke of Baden to keep his *Kapellmeister* to himself. It has also been said that the arrangement of Graf Hochberg, by which the first position among the conductors, together with the direction of classical opera and symphony concerts, was not allotted to Mottl, had a great deal to do with this determination. Herr Nikisch, of Leipsic, is mentioned among worthy possible candidates for the vacant post. Madame Albani has appeared at the opera in *La Traviata* and *Rigoletto* very successfully, and is going to sing in *Lohengrin* and *Der Fliegende Holländer*.—The Philharmonic orchestra will still be kept together, a guarantee fund has been provided, and an engagement entered upon for performances next summer at Scheveningen.—At last Thursday's concert of the Philharmonic Society, Madame Norman-Neruda made her appearance in Berlin. Her reputation as the greatest of female violinists had led to intense interest in her advent, and although she had frequently been announced to play at the Philharmonic Concerts, she had as often disappointed the Berliners, and it was thirty years since they had heard her. Her success was great.—Herr Stavenhagen's magnificent pianoforte playing has made an extraordinary impression upon the audience and critics, who, after hearing D'Albert and others little expected to discover in this new pianist a phenomenal artist. The influence of Liszt is very apparent in Herr Stavenhagen's masterly performances. His programme at the Singakademie consisted entirely of Liszt's music, and he was fortunate in having the co-operation of the Philharmonic orchestra, Herr Friedheim conducting, so that the Concertos in E flat and A received a perfectly artistic rendering from all hands.—Madame de Pachmann, besides appearing at a Philharmonic concert, has given a concert in the Singakademie, playing amongst other pieces Brahms's F minor Sonata admirably. M. de Pachmann, after having given three recitals, besides playing at a Philharmonic concert under Joachim, has left Berlin to

continue his tour through Germany, intending to visit Scandinavia before his return here. His exquisite playing has been much appreciated by the Berlin public, and has also had full justice done by all the Berlin critics, with perhaps one exception. It has been said of him that "he is one of the first of living pianists, and that not in Chopin only."

The celebrated contralto, Alboni, and Signora Barbara Marchisio, two great interpreters of Rossini's music, have offered their services for the ceremony of the translation of that great composer's remains to Florence.

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